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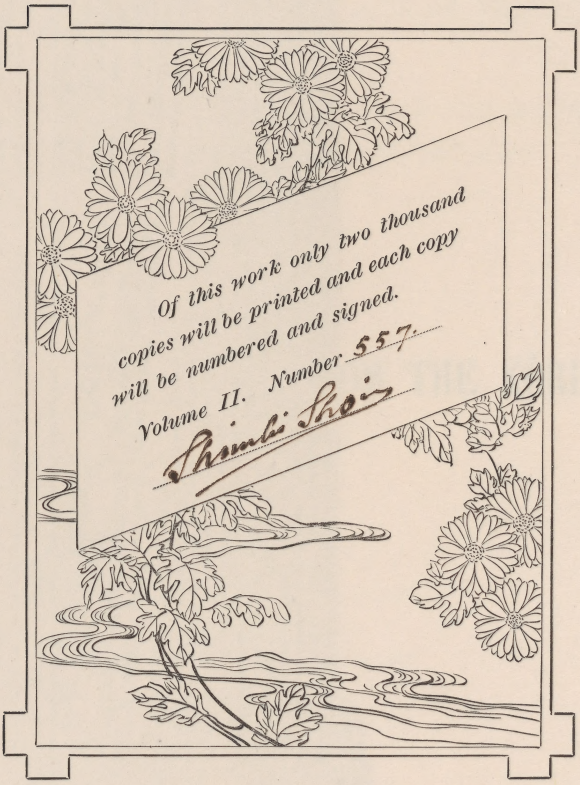
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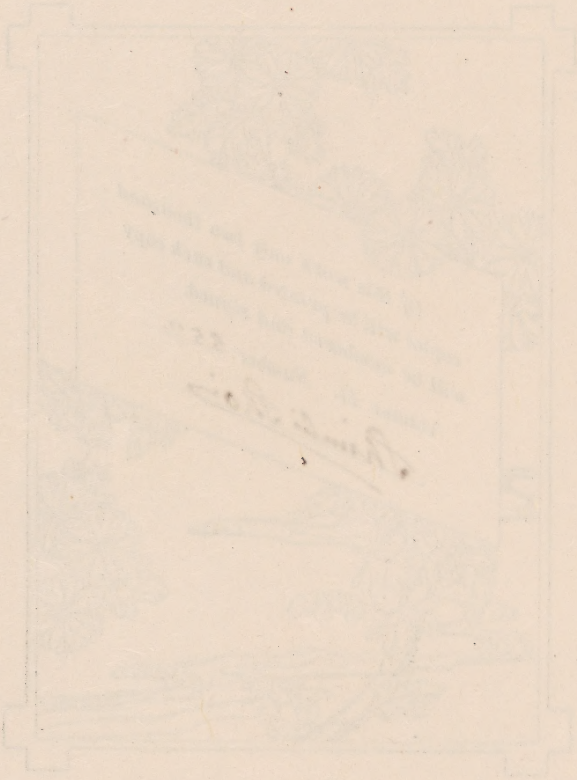

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Various Notes

IREE ESSAYS

BLE BOOKS ON JAPANESE
ART.

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[illegible] of the play is that, while the servants packed carefully the wonderful pieces of lacquer belonging to the wealthy party, Korin threw his away into the waters of the river. It was for this that Korin was exiled from the city by the officials appointed to look after public morals. This part of the story is perhaps as Japanese as the rest. Of course, it is an example of that regulation of the external behavior of [illegible] many times in

vey and which is the result of something undefinable, though evidently subject to law, since this impression is made upon us of the West even without our knowing what the subject matter of the painting may be. But nothing could be too mysterious for the man concerning whom many of us remember this story of how he disappeared from the world.

He was living during the reign of the Emperor, Hsuan-Tsung (713-755), and favor- [illegible] the Emperor, who gave him rank, [illegible] teaching

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which are all involved in very brief lines. They are really more full of art, or, I ought to say, of the æsthetic spirit, than many elaborate and tedious and pretentious paintings exhibited and hung in our houses and galleries. Their difference from the Japanese is this: that with us we seem to stop at only one passage of this foreshortening of facts or stenographic brevity. We apply it only to what seems risible, and seems ugly, while here we have in these artists of Japan the same method applied to the contemplation of nature, the admiration of its beauties, of its delicacies, the appreciation of sentiment and of feeling; all, in fact, that the sensibilities are touched by; the sadness of autumn, the joy of spring, the dreariness of winter, the rush of water, the stateliness of men and women.

All this is expressed by a method similar to our caricature. This I take to be the analysis of the extreme pleasure we feel in so many of these Eastern representations. It is even apart, of course, from our interest in the beauty and rarity of color, which appealed extremely to an over-

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After thirteen years of residence there per and his companion (was ever lo theirs, that was yet not love!) were b to move to Weston Lodge, a mor venient house in the village of Underwood, not far away. Somehow, with the change, he letters lose something of their peculiar interest. We shall never again find him writing of his home as he had written before of Olney:

> The world is before me: I am not shut up in the Bastile; there are no moats about my castle, no locks upon my doors of which I have not the keys; but an invisible, unconfollable agency, a local attachment, an inclination more forcible than I ever felt, even to the place of my birth, serves for prison-walls, and for bounds which I cannot pass. . . . The very summer's the Garden-walls are my intimate friends since I should miss almost as much as the object, and be disengaged, that were I removed, and am persuaded that were I

He was a Prince, whose lovely portrait appears in another number of this publication, and he left a code of laws or principles of conduct, which he closed in the most astounding way by the statement that, worse than all wrongs, is the lie.

The other great man, Kobo Daishi, reconciled the forms of Buddhism with the ancient and still-persisting natural religion of Japan. And he invented that form of shorthand which makes the Japanese alphabet. For the last thousand years the children have repeated the names of sound, which, run together, make a verse telling the disenchanting doctrine of the transitory passage of the world:

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The charms and the perfumes of life in reality disappear:
In this world of ours, is there aught which lasts forever?
In the deep mountain of existence the present day is sinking
And is not even, alas, the fragile image of a dream.

Kobo Daishi, too, was a sculptor and painter, and the wooden statue of Fudo, [illegible] is attributed to him.

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HREE ESSAYS

BLE BOOKS ON JAPANESE ART.

cribed by John La Farge.]

es Selected from the Korin School. ned by the Shimbi Shoin, Tokyo, .

d Relics of Japanese Art. Published the Nippon Shimbi Kyokwai, Tokyo, an.

oth these splendid collections are edited by Fajima, whose address in the United States is en as No. 5653 Cabanne Avenue, St. Louis. They ve prefaces by Baron Riviehi Kuki, whom remember as Minister to the United States, nd who has been ever since connected with the de- velopment of art in Japan and the protection and explanation of its past treasures. The Korin col- lection will be in five volumes. The Relics of Japanese Art in twenty. The books are for sale at Messrs. Yamanaka & Co. of this city.

At the end of the seventeenth century Japan was crystallizing into a shape, which it kept for a long time, and whose finality saw our coming. The dynasty of the rulers of the family of Tokuguwa was firmly estab- lished, and had begun to settle into shape the social order of the empire. After the great wars an era of luxurious peace left its mark on Japanese story, on Japanese art and literature, in a certain elegant fantastic manner, which separates them from the earlier and more strenuous society, and the tamer ages which succeeded. There is something of the same in the Europe of a little earlier date in what have been call- ed "spacious times," when much extrava- gance of art and literature flourished from England to further Spain. At the end of this period comes our artist, Korin.

In a certain way he is like the brightest foam on the edge of that wave of time. His work appears to us fantastic, and it is so really. But at the same time any sensi- tive artistic mind will feel at once, at first sight, the extraordinary success of this airy fantasy. The technical appreciator can understand how much knowledge goes to the light or wilful representation or decora- tion by Korin, but the keynote for all true appreciation, would still be that of fan- tastic imagination.

A friend of mine (a great Japanese au- thority in art and many other things) tells me, while talking of Korin, of a play of the period, which he thinks embodies the atti- tude of mind that we must appreciate to be in the spirit of the airiness of that moment. I can make but a brief note of the play, which, by the by, was revived a few years ago in Tokio, with the great artist, Danjuro, in the part of that most dainty of painters, Matahei.

The brocade of the subject of the play is the bringing together of a number of cele- brated painters in the most fantastic and impossible relations, based, however, upon their characters and their methods of paint- ing.

The sombre and romantic artist, Oguri- Sotan, has carried away into his dungeon studio a princess, the daughter of the great painter of a previous generation, Sessiu. Her name was Yukihime, and it was thought that she inherited the mystic rôle of Sessiu, which contained all the se- crets of painting. In this studio fortress she is confined until she is willing to ac- cept the tyrant artist, Sotan, as a lover. To deliver her from these toils, other art- ists, according to their temperaments and manners of painting, rush to the rescue. In the play, the illustrious Kano Motonobu goes forth to decorate this palace of Sotan, where the princess is held in custody. Of course, his true motive is to rescue the princess. Meanwhile, the princess falls in love with him, of course. She still re- fuses to marry Oguri-Sotan, and she is tied up in a mysterious tower. Motonobu and his retainers attempt an assault of the tower, whereupon ensues a furious strug- gle, and in self-defence Sotan, frees the tiger painted on the wall. This, you know, is done by painting his eyes with the feel- ing of life. Meanwhile, Yukihime paints mice with her toes on the floor; her tears furnish both the water and the ink. There- upon, the mice nibble away the cords that confine her. During this time the tiger is loosened from the paper on which he was painted, and wanders about in the play. He frightens the villagers of the place where the good old painter, Mitsunobu, has his studio. The family and retainers rush in to tell him of this tiger in the garden, and, carefully wiping his spectacles, which he draws from his sleeve, he looks out of doors, while the tiger looks in. "Admira- ble," says the old artist, "I recognize in that tiger the touch of the brush of Motono- bu." He is, therefore, not afraid, and re- sumes his occupation, and the tiger with- draws into the garden.

The old artist is asked how he knows that it is a painted tiger and not a real one; and he remarks that painted tigers leave no marks of their steps upon the ground.

My impression is that then the old paint- er paints the tiger out with a big sweep of his brush, and the village is no longer in danger. As a recompense of artistic valor, Motonobu is allowed to attempt the freeing of the princess detained in the stu- dio fortress of the sombre painter. But Matahei had not been allowed to be one of the number of young painters to take their chance at rescuing this maiden, be- cause of his birth—which was not suffi- ciently noble. Matahei, in his despair, wishes to commit suicide, but before doing so, he paints as a last expression of him- self a sacred image on one side of the stone lantern in the garden. The image is visible on the other side. Its spiritual in- tensity has pierced the stone, and Matahei's master sees it shining through. Thereupon the master takes the pupil into grace and allows him to assume the family name, which ennobles him thereby.

Good luck comes to Motonobu, with an order from some prince to paint the ancient pine forest on the coast of Echizen. He goes there and, to his great sadness, dis- covers that the sea has destroyed the for- est by its encroaching sands. Fortunately, he has made the acquaintance of a com- forting geisha, who is in reality the lost child of Mitsunobu. She saves the situa- tion by posing the forest for him. He paints the forest from her, and is successful in some way that I cannot remember.

This is like the beginning of the exqui- site anecdote about Mr. Whistler, which Mr. Homer Martin used to tell. It began in this way: "Whistler came into the restaurant with that big, red-headed girl, from whom he painted his landscapes." The rest of the anecdote does not matter.

The old play concluded in some sudden way by the discovery, I think, that the for- lorn lady detained in the far-away studio- castle was a ghost, or did not exist, so that the very basis of the play disappeared with her.

"This," says my Japanese friend, "is the spirit of that period," which those of us who care for Japanese art know as the "Period of Genroku."

The story of Korin's life, in some of its incidents, typifies the epoch and describes the man and suggests his expression in art —for instance, the circumstance which brought about his exile from his native Kioto, where he lived in comfort, being rich, and in elegance and luxury as well as refinement.

As we all know, the Japanese are fond, and were especially fond of picnics, which take place during the season of blossoms. And Korin accompanied one of these expe- ditions to one of the famous places near Kyoto. We also know what beautiful lunch boxes the Japanese have been fond of. They are in our museums or in our collectors' houses. But Korin's contrasted by its re- finement with that of his companions. He had merely brought some boiled rice in a sheath of bamboo, decorated in his most marvellous manner with gold and costly pig- ments. The simplicity of his fare and the extreme elegance of the box containing it were the sensation of the day; all the more that, while the servants packed carefully the wonderful pieces of lacquer belonging to the wealthy party, Korin threw his away into the waters of the river. It was for this that Korin was exiled from the city by the officials appointed to look after pub- lic morals. This part of the story is perhaps as Japanese as the rest. Of course, it is an example of that regulation of the external behavior of people, which was tried so many times in Europe through sumptuary laws. And this was the moment of the settling of every- thing into a formal rule, in the order that went on under the régime of the Tokugawa dynasty.

When the edict of banishment was with- drawn a few years afterwards, Korin, con- trariwise, lived according to the rules of the strictest economy and turned his mind to religious matters, continuing, however, the exercise of his art in that usual and very beautiful habit of his native land. Long after him, his admirer and imitator, Hoitsu, will do the same thing. If I may so explain it, this independence of the world placed the artist where he really should be socially. Something like this took place in our mediæval periods, in protection of the intellectual man whose part is out of the strife of the moment.

As I look over these volumes which con- tain examples of the work of both these men (and of discreet imitators of Korin who appear under his name), a philosophy of their art comes clearly upon me. It will justify the liking that the lovers of Japanese art take for Korin at the very first glance.

To-day we are so far removed from the understanding of the essential unity of all art; we understand so little the interchange of art and of nature, that we do not per- ceive how natural, how obedient to law is this tracing of the pattern in pictorial art, this discovery of decoration in the sub- ject to be represented. And, yet, every- thing that we see is a lesson in that way. This very morning, as I walked through lanes in which the wind had scattered the autumn leaves, it was quite possible to determine the patterns into which the leaves were strewn, and a photograph of many of these apparently accidental as- semblages would have given a decorative panel not so very far away from the pat- terns loved by Korin and his friends. Even in such a case as this the laws of dis- tribution are visible. Of course, we know that in the structure of living things, such as animals and plants, we can recognize the motives for decorative divisions. All that I wish to point out is that these mo- tives are perfectly natural, and that we feel this in the result of our Japanese art- ist's work. The special expression, the very curious choice of line and pattern and ma- terial, which amuses us so much, is to play of the æsthete on the thoroughly ap- preciated face of nature. There is in one of these volumes, volume 2, page 40, a painting of wild geese among reeds and the moon over them, which is a beautiful and mysterious record of nature, with only a mere suggestion of our artist's fantastic likings.

We see the point I am making out in our caricature, when it is carried very far and is very free. Mr. Caran D'Ache, let us say, in France, and Mr. Phil May, in England, and some of our own men here —say, Mr. Kemble, Mr. Rogers, in the *Herald*, not to mention others—give short- hand expressions of a great number of facts, which are all involved in very brief lines. They are really more full of art, or, I ought to say, of the æsthetic spirit, than many elaborate and tedious and pretentious paint- ings exhibited and hung in our houses and galleries. Their difference from the Jap- anese is this: that with us we seem to stop at only one passage of this foreshor- tening of facts or stenographic brevity. We apply it only to what seems risible, and seems ugly, while here we have in these artists of Japan the same method applied to the contemplation of nature, the ad- miration of its beauties, of its delicacies, the appreciation of sentiment and of feel- ing; all, in fact, that the sensibilities are touched by; the sadness of autumn, the joy of spring, the dreariness of winter, the rush of water, the stateliness of men and women.

All this is expressed by a method sim- ilar to our caricature. This I take to be the analysis of the extreme pleasure we feel in so many of these Eastern represen- tations. It is even apart, of course, from our interest in the beauty and rarity of color, which appealed extremely to an over- refinement that marked the period of art wherein lived Korin.

The other publication by the same house is of a very different nature, as the editor explains. Its object is to introduce an- cient Japanese art to the world at large. The examples contained in this work, which are a thousand in number, are to cover the whole range of artistic development in Ja- pan from the end of the sixth century to the middle of the nineteenth. Of course, very many of these examples remain in the temples, and it is, therefore, but natural that the prelates of the Zen sect of Budd- hism should be the chief promoters of the undertaking, as we are informed by the publishers. These examples are difficult of access in the originals, often not to be seen except on fête days in the monaster- ies, or else where in private hands they are equally invisible, so that this very splendid enterprise is almost a necessary one for the student of Japanese art. That all the examples in this first volume be- long to temples is natural, when one re- members how Japanese art may be said to have grown up under the protection of Buddhism, for whose temples were made the great masterpieces of sculpture, of painting, of carving, and of lacquering.

The collection begins with photographs (collotypes) of certain ancient works of more or less dubious authenticity, but of great importance on account of their early date, their high artistic qualities and their connections with China and India. We can only consider a few at random. We may begin by the three ancient paintings at- tributed to the painter, the Chinaman of the Tang dynasty whom the Japanese called Godoshi. I do not know how authentic any painting attributed to this great man, call- ed the inspired sage of painting, may be, and I have doubts of the three here given. But two of them are of great solemnity and bring us at once, on the opening of the page, to that sense of spiritual life which the great Buddhist paintings con- vey and which is the result of something undefinable, though evidently subject to law, since this impression is made upon us of the West even without our knowing what the subject matter of the painting may be. But nothing could be too mys- terious for the man concerning whom many of us remember this story of how he dis- appeared from the world.

He was living during the reign of the Emperor, Hsuan-Tsung (713-755), and favor- ed by the Emperor, who gave him rank, making him doctor of the inner teaching, and, it is said, ordered him to paint no more without an imperial decree. Much later he was painting, however, some scen- ery, such as the Chinese saints and phil- osophers are represented as frequenting, when the Emperor and his court came to see these wonderful works of art. Of course there was criticism, just as in modern times, concerning some points of reality. Thereupon the painter bowed respectfully to the Emperor and stepped into the *Reality* of his painting, which closed forever upon him. The moral is obvious to all those who know that we live in what we do and that that is ourselves.

In the paintings before us we have Monju, who represents the Power of Apprehension. He rides on a great dark beast whose eyes glare out of the broken silk, probably a lion, but vaguely discernible in entirety. He sits fearlessly with one leg folded, the other hanging on the creature's neck. He holds in a gracious manner a long sceptre and bends slightly towards us. Through all the injury of time one recognizes the sweet- ness and serenity of the countenance, fram- ed in long hair, adorned with strange jewels. But what cannot be described is the majesty of line and the sense of roundness and weight that comes from this mere ar- rangement of a few lines and a few curves and very little of what we of European training think of as modelling. Of course we lose the color of the originals in these reproductions.

The same look of size and weight belongs to the other painting of Fugen, which rep- resents another of the Bodhisattvas, whose picture usually balances that of Monju.

In the usual way he is seated on a white elephant crouching—the usual impossible elephant of those representations. He, too, has one leg and bare foot hanging down and the other drawn up upon the animal's neck. The edges of his drapery are modelled with great care and beauty in a mechanism of remarkable simplicity, but the result is quite as successful as our more complic- ated and photographic manner.

We have next two wooden images as- cribed to two of the great spirits of Japan, each one of whom helped to mould its future forever. In that beautiful unity of thought and action which the history of the Far East represents and teaches, these two—the great law giver and the great religious teacher—are also painters and sculptors. Probably neither of them is the author of these two remarkable figures, but the names attached indicate the re- spect in which these statues have been held and their antiquity.

The first one represents Kwannon, the Saviour, with one leg crossed on the knee, the left hand resting upon it, and the right hand raised in the attitude of preaching the law. The position of the two arms rep- resents the categories of Meditation and Wisdom. This image is said to have been carved by Shotoku Tishi, who died in 622. He was a Prince, whose lovely portrait ap- pears in another number of this publication, and he left a code of laws or principles of conduct, which he closed in the most as- tounding way by the statement that, worse than all wrongs, is the lie.

The other great man, Kobo Daishi, recon- ciled the forms of Buddhism with the ancient and still-persisting natural religion of Japan. And he invented that form of shorthand which makes the Japanese alphabet. For the last thousand years the children have repeated the names of sound, which, run together, make a verse telling the disenchanting doctrine of the transi- tory passage of the world:

SONG OF THE ALPHABET.

The charms and the perfumes of life in reality disappear;
In this world of ours, is there aught which lasts forever?
In the deep mountain of existence the present day is sinking
And is not even, alas, the fragile image of a dream.

Kobo Daishi, too, was a sculptor and painter, and the wooden statue of Fudo, given in this volume, is attributed to him. Here he sits with his feet in his lap, hold- ing a sword in one hand and a rope in the other, frowning at the beholder in the usual method of representation. His atti- tude is said to represent his vocation as the subduer of devils. A still fiercer ex- pression than his frown is given by the showing of his two white teeth, which pro- trude from the corners of his lips. In an- other way he represents the divinity of fire in his derivation from India, and the throne upon which he sits is composed of many logs of wood, which, perhaps, are the pyre from which the flame that he symbolizes shall arise.

The editor of this publication describes this throne as representing precious stones, and it is only with some modesty that I suggest this other explanation, based upon what I think sufficient authority. The mod- elling of the folds of the dress of the fig- ure in this, as in the many ancient statues, indicates to those who know, the date, or at least the origin, of the school to which they belong. The great painting by this artist must appear in later numbers; it is in Kioto, or was, and represents the "Sev- en Patriarchs of the Sect of the True Word."

We shall see, also, the great Yakshi Bud- dha, the Great Healer, a statue carved un- der his direction. And, I suppose, also, the statues attributed to Saicho, Kobo Daishi's great rival. And there are others. The les- son to us is the same—that of Delacroix's meaning phrase—"No greatest artist with- out a philosophy."

From these few details concerning the masterpieces represented, we can judge of the value of these volumes; not only do they make a history of the art of Japan in its most serious, far-away remnants, but they give also a collection of works of art which are beyond praise. Of course, there are among these many whose interest is mainly historical, whose origin is dubious, but we can safely commend the enterprise of these volumes to all students of art in ev- ery direction, and naturally, as valuable documents to the lovers of the art of the Far East.

JOHN LA FARGE.

Let fall the curtains, wheel the sofa round,
And while the bubbling and loud-hissing urn
Throws up a steamy column, and the cups
That cheer but not inebriate, wait on each,
So let us welcome peaceful evening in—

all this intimate correspondence with the world in verse is not only interesting in itself, but gains a double charm by association with the letters. "We were just sitting down to supper," writes Cowper to Mrs. Unwin's son, "when a hasty rap alarmed us. I ran to the hall window, for the hares being loose, it was impossible to open the door." It is fortunate for the reader if his memory at these words calls up those lines of "The Task":

One sheltered hare
Has never heard the sanguinary yell
Of cruel man, exulting in her woes.
Innocent partner of my peaceful home,
Whom ten long years' experience of my care
Has made at last familiar; she has lost
Much of her vigilant instinctive dread,
Not needful here beneath a roof like mine.
Yes—thou mayst eat thy bread, and lick the hand
That feeds thee; *thou mayst frolic on the floor*
At evening, and at night retire secure
To thy straw couch, and slumber unalarmed;
For I have gained thy confidence, have pledged
All that is human in me, to protect
Thine unsuspecting gratitude and love.
If I survive thee, I will dig thy grave;
And when I place thee in it, sighing say,
I knew at least one hare that had a friend.

How much of the letters could be illustrated in this way—the walks about Olney, the gardening, the greenhouse, the lamentations over the American Rebellion, the tirades against fickle fashions, and a thousand other matters that go to make up their quiet yet variegated substance. For it must not be supposed that Cowper, in these Olney days at least, was ever dull. I will quote the opening paragraph of one other letter—to his friend, the Rev. William Bull, great preacher of Newport Pagnell, and, alas! great smoker, "smoke-inhaling Bull," "Dear Taureau"—as a change from the more serious theme, and then pass on:

Mon aimable et très cher Ami,—It is not in the power of chaises or chariots to carry you where my affections will not follow you; if I heard that you were gone to finish your days in the Moon, I should not love you the less; but should contemplate the place of your abode, as often as it appeared in the heavens, and say—Farewell, my friend, forever! Lost, but not forgotten! Live happy in thy lantern, and smoke the remainder of thy pipes in peace! Thou art rid of Earth, at least of all its cares, and so far can I rejoice in thy removal.

Might not that have been written by Lamb to one of his cronies—by a Lamb still of the eighteenth century?

VII.

But the Olney days must come to a close. After nineteen years of residence there Cowper and his companion (was ever love like theirs, that was yet not love!) were induced to move to Weston Lodge, a more convenient house in the village of Weston Underwood, not far away. Somehow, with the change, the letters lose something of their peculiar interest. We shall never again find him writing of his home as he had written before of Olney:

The world is before me; I am not shut up in the Bastille; there are no moats about my castle, *no locks upon my gates of which I have not the key*; but an invisible, uncontrollable agency, a local attachment, an inclination more forcible than I ever felt, even to the place of my birth, serves me for prison-walls, and for bounds which I cannot pass. . . . The very stones in the garden-walls are my intimate acquaintance. I should miss almost the minutest object, and be disagreably affected by its removal, and am persuaded that, were I

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...oth these splendid collections are edited by ... Tajima, whose address in the United States is ...een as No. 5633 Cabanne Avenue, St. Louis. They ...ve prefaces by Baron Riviehi Kuki, whom ...e remember as Minister to the United States, ...nd who has been ever since connected with the de... ...relopment of art in Japan and the protection and ...explanation of its past treasures. The Korin col... ...lection will be in five volumes. The Relics of ...Japanese Art in twenty. The books are for sale at ...Messrs. Yamanaka & Co. of this city.

At the end of the seventeenth century Japan was crystallizing into a shape, which it kept for a long time, and whose finality saw our coming. The dynasty of the rulers of the family of Tokuguwa was firmly established, and had begun to settle into shape the social order of the empire. After the great wars an era of luxurious peace left its mark on Japanese story, on Japanese art and literature, in a certain elegant fantastic manner, which separates them from the earlier and more strenuous society, and the tamer ages which succeeded. There is something of the same in the Europe of a little earlier date in what have been called "spacious times," when much extravagance of art and literature flourished from England to further Spain. At the end of this period comes our artist, Korin.

In a certain way he is like the brightest foam on the edge of that wave of time. His work appears to us fantastic, and it is so really. But at the same time any sensitive artistic mind will feel at once, at first sight, the extraordinary success of this airy fantasy. The technical appreciator can understand how much knowledge goes to the light or wilful representation or decoration by Korin, but the keynote for all true appreciation, would still be that of fantastic imagination.

A friend of mine (a great Japanese authority in art and many other things) tells goes there and, to his great sadness, discovers that the sea has destroyed the forest by its encroaching sands. Fortunately, he has made the acquaintance of a comforting geisha, who is in reality the lost child of Mitsunobu. She saves the situation by posing the forest for him. He paints the forest from her, and is successful in some way that I cannot remember.

This is like the beginning of the exquisite anecdote about Mr. Whistler, which Mr. Homer Martin used to tell. It began in this way: "Whistler came into the restaurant with that big, red-headed girl, from whom he painted his landscapes." The rest of the anecdote does not matter.

The old play concluded in some sudden way by the discovery, I think, that the forlorn lady detained in the far-away studio-castle was a ghost, or did not exist, so that the very basis of the play disappeared with her.

"This," says my Japanese friend, "is the spirit of that period," which those of us who care for Japanese art know as the "Period of Genroku."

The story of Korin's life, in some of its incidents, typifies the epoch and describes the man and suggests his expression in art—for instance, the circumstance which brought about his exile from his native Kioto, where he lived in comfort, being rich, and in elegance and luxury as well as refinement.

As we all know, the Japanese are fond, and were especially fond of picnics, which take place during the season of blossoms. And Korin accompanied one of these expeditions to one of the famous places near Kyoto. We also know what beautiful lunch boxes the Japanese have been fond of. They are in our museums or in our collectors' houses. But Korin's contrasted by its refinement with that of his companions. He had merely brought some boiled rice in a sheath of bamboo, decorated in his most marvellous manner with gold and costly pigments. The simplicity of his fare and the extreme elegance of the box containing it refinement that marked the period of art wherein lived Korin.

The other publication by the same house is of a very different nature, as the editor explains. Its object is to introduce ancient Japanese art to the world at large. The examples contained in this work, which are a thousand in number, are to cover the whole range of artistic development in Japan from the end of the sixth century to the middle of the nineteenth. Of course, very many of these examples remain in the temples, and it is, therefore, but natural that the prelates of the Zen sect of Buddhism should be the chief promoters of the undertaking, as we are informed by the publishers. These examples are difficult of access in the originals, often not to be seen except on fête days in the monasteries, or else where in private hands they are equally invisible, so that this very splendid enterprise is almost a necessary one for the student of Japanese art. That all the examples in this first volume belong to temples is natural, when one remembers how Japanese art may be said to have grown up under the protection of Buddhism, for whose temples were made the great masterpieces of sculpture, of painting, of carving, and of lacquering.

The collection begins with photographs (collotypes) of certain ancient works of more or less dubious authenticity, but of great importance on account of their early date, their high artistic qualities and their connections with China and India. We can only consider a few at random. We may begin by the three ancient paintings attributed to the painter, the Chinaman of the Tang dynasty whom the Japanese called Godoshi. I do not know how authentic any painting attributed to this great man, called the inspired sage of painting, may be, and I have doubts of the three here given. But two of them are of great solemnity and bring us at once, on the opening of the page, to that sense of spiritual life which the great Buddhist paintings con-

Given in this volume, [illegible]. Here he sits with his feet in his lap, holding a sword in one hand and a rope in the other, frowning at the beholder in the usual method of representation. His attitude is said to represent his vocation as the subduer of devils. A still fiercer expression than his frown is given by the showing of his two white teeth, which protrude from the corners of his lips. In another way he represents the divinity of fire in his derivation from India, and the throne upon which he sits is composed of many logs of wood, which, perhaps, are the pyre from which the flame that he symbolizes shall arise.

The editor of this publication describes this throne as representing precious stones, and it is only with some modesty that I suggest this other explanation, based upon what I think sufficient authority. The modelling of the folds of the dress of the figure in this, as in the many ancient statues, indicates to those who know, the date, or at least the origin, of the school to which they belong. The great painting by this artist must appear in later numbers; it is in Kioto, or was, and represents the "Seven Patriarchs of the Sect of the True Word."

We shall see, also, the great Yakshi Buddha, the Great Healer, a statue carved under his direction. And, I suppose, also, the statues attributed to Saicho, Kobo Daishi's great rival. And there are others. The lesson to us is the same—that of Delacroix's meaning phrase—"No greatest artist without a philosophy."

From these few details concerning the masterpieces represented, we can judge of the value of these volumes; not only do they make a history of the art of Japan in its most serious, far-away remnants, but they give also a collection of works of art which are beyond praise. Of course, there are among these many whose interest is mainly historical, whose origin is dubious, but we can safely commend the enterprise of these volumes to all students of art in ev... ...ments, and naturally, as valuable ... Far East. ...e lovers of the art of the

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VOLUME II.

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PLATES 32-34.

NUNOBIKI WATERFALL: COCK: HEN AND CHICKENS.

BY KÔRIN

FROM PAINTINGS IN COLOURS ON PAPER, MOUNTED AS A SET OF THREE *KAKEMONO.*

(Size of original, each 3 feet 8 inches by 1 foot 6 inches.)

OWNED BY BARON YANOSUKÉ IWASAKI, TÔKYÔ.

Once, when Ariwara no Narihira (825–880) was living at the village of Ashiya, in Uhara district of Settsu province (recently called Ashiya, Seidô village, in Muko district), his brother, Yukihira, and some other military officers came to call on him, and with them, he went to visit Nunobiki waterfall near by. As they were looking at the fall, they became inspired by the muse of poetry and first Yukihira (who just then was not basking in the sunshine of good fortune, being so greatly afflicted as to cause him to be despondent) composed a stanza to the following effect: "As I look at the water falling, falling continuously, I think of my tears which ceaselessly flow. I wonder which is the greater, the volume of the waterfall or the abundance of my grief!" Then Narihira, who looked at the spray rising from the foot of the fall and compared the drops to jewels flung down in generous profusion from the Heavens, gave utterance to his more cheerful thought in the following verse, which we find in *Isé Monogatari*: "Up at the brink of the fall, someone is casting down gems which fall in myriads at my feet, I would that I might gather them all for myself but my sleeve is too small to hold them."

The theme of the first picture, which we show here, was taken from this incident. The waterfall, the rocks, the old pine-tree stretching out from the face of the precipice, etc., are all depicted with a cheerful brightness and with most effective smoothness of treatment. Not only is the arrangement of details characteristically artistic, but the figures of the individuals are treated so skilfully that, from their appearance, we can get a shrewd insight at their respective characters. They are instinct with life, and give us a clear idea of the tastes and conditions of the time. The handling of colours is, as usual, very graceful.

To change the subject abruptly. Look at the method of treating the cock and the hen with her brood of chickens, which furnish the subjects for the two accompanying *kakemono*, and which are intended to hang, one, on each side of the former one. How freely the brush seems to have run in depicting the fowls; and how nicely the India-ink lines trace the details! Kôrin's art is sufficiently broad to admit of his pouring out some of it in portraying even these humble subjects. Their truthfulness to Nature appears most distinctly. Indeed these pictures are additional evidence of his unique skill, and certainly we do not overrate him, though we say he had no rival before his time and has had none since. In short, we may say that these *kakemono* are admirable pictures, and are fully entitled to be classed among the best of his works: with those which we now mention, namely, a pair of *kakemono*, "The Plain of Musashino," and "Mount Tatsuta," owned by Mr. Beppu; and another set of three *kakemono*, the principal one being called "Narihira Going to Azuma" and its companions, "Flowers," owned by Viscount Hisamatsu.

PLATES 35, 36.

THE PLAIN OF MUSASHINO: MOUNT TATSUTA.

BY KÔRIN.

FROM PAINTING IN COLOURS ON PAPER, MOUNTED AS A PAIR OF *KAKEMONO*.

(Size of original, each 3 feet 10 inches by 1 foot 7¼ inches.)

OWNED BY MR. KINSHICHI BEPPU, TÔKYÔ.

As we have already said, Kôrin's pictures show well the peculiarities which characterize the graphic methods of our country. After having mastered the technique of the Tosa and the Kanô schools, and then acquiring many professional methods which Kôyetsu and Sôtatsu left to their successors, he developed his own individual style. In the matter of subjects, we find him drawing inspiration from the classic literature of our country; for example, the great novels, *Isé Monogatari*, etc. The subjects for the pictures given here, "Nunobiki Waterfall," which has already been reproduced in this volume, "Narihira Going to Azuma," which follows the present pictures, are all taken from incidents narrated in *Isé Monogatari*.

Of the two here shown, one is based upon the following incident: There was once a man whose daughter had been abducted by her lover who took her to the plain of Musashino, at the foot of Mount Wakakusa of Nara, Yamato province. The governor of the province sent in pursuit of the runaway couple, and just as they were on the point of being seized by some retainers of the governor, the man started to run farther, after having hid his companion in the tall grass that densely covers the whole plain. In ancient times the relationship existing between husband and wife was often compared to the young, fresh grass, because the latter is tender and is so comforting to the eyes: hence the comparison. Now, the pursuers were going to set fire to the grass in order to compel the lovers to surrender themselves, when the woman, feeling remorse herself and sorrow for the danger impending over her companion, sang aloud a stanza which she extemporized and in which she likened the young, fresh grass of Musashino to her husband. The sense of the verse is as follows: "Do not burn the plain of Musashino to-day, for the husband of the tender young grass is hiding in it, and I, too, am concealed here." Thus she compared the grass to her husband. The pursuers, hearing her song, knew where she was and soon caught her as well as the man who had run away with her. The two were then carried before the governor. The first of the two pictures is based upon this story. In the grass two persons are to be seen, while a number of pursuers are looking after them.

The other picture is suggested by a story about two people who had known and loved each other ever since their childhood, and who had lived happily together as man and wife for several years: but, in the course of time, the man became enamoured of a woman who lived in Takayasu district, Kawachi province, made her his concubine, and went there very often to be with her. The faithful wife displayed no jealousy, but every time that her husband left her to go to her rival, she saw him off most pleasantly. This led the man to suspect that his wife had a lover, and, with the idea of detecting her, he once pretended to go to Kawachi, but instead of doing so, secreted himself in the garden so that he could observe her every act. After a while he saw her looking sadly in the direction of Kawachi, and presently he heard her express her thoughts in a short poem, which—although it owes its point to a clever play upon words that cannot be translated literally—may be rendered thus: "In this dark, dreary night perhaps he will climb Mount Tatsuta alone." (The mountain is in Yamato and the man had to pass over it when going to Kawachi). Hearing these words, expressing such conjugal consideration and indicating such fidelity, the husband understood that her affection was sincere and steadfast; therefore he could not help being filled with emotion, and his sympathy for his wife was so real that, it is said, from that time he never went again to visit his concubine in Kawachi. As the picture is based upon this story, it represents a man hiding in a garden and watching a woman who sits inside a house near by. In the distance is to be seen a mountain upon which are growing several maple-trees: this shows us, naturally, that the mountain is Tatsuta, which is noted for its maple-trees.

In both of these pictures, the rocks and autumnal foliage are painted with a light and graceful touch, yet in rather bold lines; but the conception is truly artistic, the treatment lofty, and the colouring effective, so that the rich combination gives a result which places these pictures among the most excellent ones produced by Kôrin. One who was disposed to be hypercritical might say that the maple-leaves on the distant mountain are out of drawing, being disproportionately large; but when we remember the real merit of Kôrin's peculiar style, we do not admit that there is any serious incongruity or lack of harmony in this. His disregard of conventional rules sometimes led him to produce effects that seem to be rather *bizarre*, but they are so preeminently characteristic as to be thoroughly pleasing; and it is perfectly certain that his work cannot be imitated by those ordinary painters who sapiently discourse on unity and proportion, yet do not understand the mysterious points of painting that make Kôrin's canvases so precious.

PLATES 37-39.

NARIHIRA GOING TO AZUMA: FLOWERS.

BY KÔRIN.

FROM PAINTINGS IN COLOURS ON PAPER, MOUNTED AS A SET OF THREE *KAKEMONO*.

(Size of original, 3 feet 8¾ inches by 1 foot 6¾ inches.)

OWNED BY VISCOUNT SADAHIRO HISAMATSU, TÔKYÔ.

The first picture represents Narihira on the road to Azuma (eastern provinces). Although it was late in the Spring (the last day of the fifth month) when he reached Suruga province, there was still snow to be seen on Mount Fuji, and as he looked at the peerless mountain, he composed a poem to the following effect: Plainly Mount Fuji takes no thought of the calendar, for there is always snow on its top! Will it ever be that I shall see the mountain with only patches of snow here and there?

This painting is intended to represent the occasion that gave rise to the poem, and, therefore, the top of Mount Fuji, covered with white snow, is shown above the surrounding clouds, while in the foreground are given, here and there, a few white azalea bushes in full flower, as appropriate to the season. The combination is a very happy one, and readily wins our approval. The method of handling the brush and the treatment of colours are somewhat the same as are seen in the picture of Nunobiki Waterfall, owned by Baron Iwasaki (see plate 32.). This is not the only picture of the same subject that Kôrin painted, for we find a good many that are similar, yet each one has its own points of peculiar excellence, and the beauty of this one is especially conspicuous.

The complementary *kakemono*, which accompany this principal one and are intended to hang, one, on each side, represent the *camellia japonica* and a *fûki-sô* in one; and in the other *chimonanthus fragrans* and *ardisia japonica*. The two pictures represent only these few plants and are very simple, but the movement of the brush betrays great smoothness, and the real nature of the flowers is distinctly shown. The India-ink and the colours are rather thickly laid on with exquisite effects. It is certain that these *kakemono* were, at one time, parts of a pair of six-fold screens, together with those of "Nunobiki Waterfall: Cock: Hen and Chickens," owned by Baron Iwasaki; and those of "The Plain of Musashino" and of "Mount Tatsuta," owned by Mr. Beppu. This is proved by a statement made in Hôitsu's *Kôrin Hyakuzu* ("One Hundred Pictures by Kôrin"), and there must have been selected a set of three pictures, or a pair of pictures, from among them which were converted into *kakemono*. Some of these pictures are of different dimensions from the others, but this is probably explained by the necessity of trimming the edges when the change from simple pictures to *kakemono* was effected.

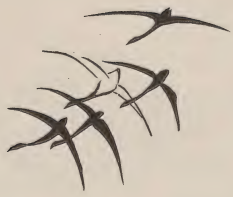


PLATE 40.

WILD GEESE AND REEDS UNDER THE MOON.

BY KÔRIN.

FROM A PAINTING IN INDIA-INK AND LIQUID-GOLD ON SILK, MOUNTED AS A *KAKEMONO.*

(Size of original, 3 feet 9 inches by 1 foot 3¾ inches.)

OWNED BY MR. KYÛEMON ÔZAWA, MUSASHI PROVINCE.

The family Ôzawa is one of the oldest at Gyôda in Musashi province. The head of the family in the third generation before the present Kyûemon, was Einosuké, whose pseudonym was Bunkwa. His tastes were emphatically æsthetic, and his mind was richly stored with information relating to such matters. He built a villa at Kaya-chô, Asakusa, Yedo (now Tôkyô), and called it Hyakkwatan.

He and Hôitsu were very intimate friends and often exchanged calls, both by day and by night, so there are preserved in the family a great many pictures which were painted by Hôitsu for this Bunkwa, and by him transmitted to his descendants. Besides these, excellent productions by Kôrin and by Kenzan, etc., the authenticity of which had been proved by Hôitsu, are also owned by the Ôzawa family. Hôitsu's letters concerning these pictures add greatly to the interest of the treasures which this family possesses, and we here introduce one of them for the benefit of our readers:

"I have duly received your letter as well as two *kakemono* which you sent me. I shall keep for a little while the *tanzaku*[1] of Rennyo Shô-nin.[2] I have examined the landscape by Kôrin. He sometimes did produce such kind of picture, but at the first glance I should say that the signature is rather unsatisfactory, so unless I investigate more thoroughly, I cannot say whether this picture is genuine or not.

"I should like to become the owner of Kikaku's[3] *kakemono* which I saw the other day.

"It is nice weather to-day, and it will be quite suitable to visit our Plum Garden. I hope you will come, and I await your coming.

"7th day. Uge-an.[4]

"To Mr. Ôzawa."

Twenty or thirty of these letters are preserved by the Ôzawa family, and from that fact we may reasonably infer that the two, Bunkwa and Hôitsu, were intimate friends and, furthermore, that when Bunkwa was contemplating the purchase of one of Kôrin's pictures he undoubtedly first showed it to Hôitsu in order to get his assurance of its being genuine. The picture we give here is one of these which had been thus passed upon by Hôitsu. It is a work of such remarkable excellence that we rarely see its equal, even among Kôrin's production. The rim of the Moon is outlined with liquid-gold; the Geese and the Reeds are done in thin India-ink, and this combination gives us a lovely scene in the bright moonlight. The smooth, firm brush-strokes, the rich shading of the India-ink, are quite sufficient, through Kôrin's masterful ability, to vivify every detail, until the picture stands out as a real bit of life. The whole tone of the work shows infinite taste. Generally, Kôrin is praised by the public as an ornate decorative artist, but if one looks at this picture it will show that he had, too, a wonderfully mysterious touch, such as cannot be found in the productions of other artists either of old or of modern times. We do not overstate facts when we say that he is without rival in painting a picture with India-ink alone.

[1] *Tanzaku* is a narrow piece of fancy paper for writing verses on.

[2] Rennyo Shô-nin was in the 8th generation of Hongwanji, Kyôto, and is called the father of its middle prosperous times. He was respected as a high-priest and moralist, and died in 1499, at the age of eighty-five.

[3] Kikaku was a noted composer of *haikai*, a kind of comic verse consisting of seventeen syllables, and was also a good calligraphist. He died in 1710, aged forty-seven.

[4] Uge-an was a pseudonym of Hôitsu.

PLATE 41.

WILD DUCKS FLYING.

BY KÔRIN.

FROM AN INDIA-INK SKETCH ON PAPER, MOUNTED AS A *KAKEMONO*.

(Size of original, 3 feet 7½ inches by 1 foot 8 inches.)

OWNED BY MR. KYÛEMON ÔZAWA, MUSASHI PROVINCE.

The picture reproduced here represents only two wild ducks, one rising from the ground and going high up into the air; the other coming down from the sky and preparing to alight. There are no details of scenery or background of any kind. The design is extremely simple and, at first glance, one might almost be led to say that it is not so very attractive. But a few lines and dots are all sufficient to give the very living birds: we can almost hear the whirring of the wings, and the picture is a wonderful example of Kôrin's smooth and brilliant handling of India-ink. We have once heard that Hôitsu told someone that Kôrin's colour-work is thick and that similar effects might be achieved by another dexterous hand, but that his monochrome sketches were beyond the attainment of others. These few words are sufficient as a criticism of "Wild Geese and Reeds under the Moon," which comes before this sketch, as well as of this picture itself.

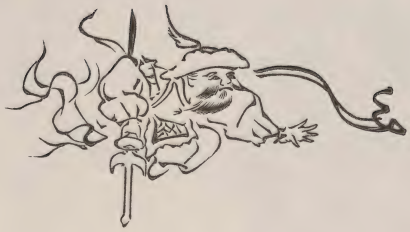


PLATE 42.

SHIH-TÉ.

BY KÔRIN.

FROM A SLIGHTLY COLOURED PAINTING ON PAPER, MOUNTED AS A *KAKEMONO*.

(Size of original, 3 feet 9 inches by 1 foot 7⅝ inches.)

OWNED BY MR. KYÛEMON ÔZAWA, MUSASHI PROVINCE.

This figure of Saint Shih-té was originally one of a pair of *kakemono* with that of saint Han-shan, but, although the time when it happened is not known, the second one was lost, and therefore could not be handed down among the treasures of the Ôzawa family. Therefore Hôitsu, feeling regret at this loss, himself painted a picture of Saint Han-shan as the complement of the one we reproduce here, and the pair are owned by the Ôzawa family. Returning to the story of Han-shan and Shih-té; these two saints, as was mentioned in the first volume, were men whose eccentric behaviour stamped them as being crazy, although they were not so in reality. They were, however, very ingenious and clever dissimulators, and caused themselves to have the appearance of poor imbeciles for their own purposes. Hence it is not an easy task to represent their true characters and their actions on a canvas; consequently there have been, in truth, very few artists from the olden times who succeeded in successfully depicting the idiosyncrasies of the two saints, although there were many who essayed the difficult undertaking. This picture, Kôrin's work, is esteemed for its smooth brush-work and for the beautiful treatment of India-ink, and successfully represents a dissimulating saint who laughed boisterously at times, sang in a loud voice a great deal, acted childishly most of the time, and passed his life in an apparently silly way. It seems as if he were actually living on the canvas, and we would not wish to have one stroke added to the bold outlines of the drawing. After looking at this picture, if we examine that of Saint Han-shan, done by Hôitsu, we at once discern that the latter is far inferior in the handling of the brush, in the use of India-ink, and in the taste displayed, although it is an elaborate work. We cannot but praise the greatest artist, Kôrin, whose power had no rival in its mysterious sweetness.

PLATE 43.

VIMALA KÎRTTI (YUIMA).

BY KÔRIN.

FROM AN INDIA-INK SKETCH ON PAPER, MOUNTED AS A *KAKEMONO*.

(Size of original, 1 foot 3 inches by 1 foot 9½ inches.)

OWNED BY Mr. KINSHICHI BEPPU, TÔKYÔ.

Vimala-kîrtti signifies, in the Chinese language, "Pure Name." He was a contemporary of Śâkyamuni who lived in the isolated castle of Vaiśâli, Central India, and attained the spiritual rank of perfect resignation. He is said also to have been an eloquent controversialist. Not only was he severe towards himself in religious discipline, but his principal pleasure was to go through the streets by day and by night striving to arouse the people to a sense of the necessity for turning away from evil and towards the right. Once, when he was ill, he had an opportunity to preach his doctrine of the highest principles, which teaches us the unity of the Mahâ-yâna school. The Vimala-Kîrtti-nirdêśa[1] is a sûtra which treats of these principles. The opportunity alluded to come about in this way: Śâkyamuni heard of Vimala-kîrtti's illness and commanded Mahâ-maudgalyâyana, Pûrṇa, and Upâli to go to inquire after his health; but, knowing that he was such an excellent debater, they were afraid to meet him and refused to go. Eventually Mañjuśrî visited him with a large retinue. As they expected, Vimala-kîrtti asked them puzzling questions and made each one of more than thirty Bodhi-sattvas express his opinion on his own religious views. After that Mañjuśrî asked him a similar question, and it is said that the sage, instead of replying, preserved strict silence. This very silence, being of itself a sufficient exposition of his doctrine (in other words, conveying the idea that the sublimity of the doctrine was beyond the capacity of human tongue to express!) won from Mañjuśrî the highest praise, for he considered that this was the true unity of the Mahâ-yâna school. From that time, all good Buddhists say that Vimala-kîrtti's "expression without words" is like the sound of thunder.

The picture of Vimala-kîrtti, which we show here, combines the greatest boldness of touch and breadth of stroke in a manner rarely found in any of Kôrin's works. The brush is handled in such a way as to convey the highest idea of strength, while the treatment of the India-ink imparts most effective brilliancy. We can distinctly see the living form of the old man, speechless yet emitting the sound of thunder, standing forth from the canvas. Such a picture is produced only by artists whose mastery of technique is supreme, as Kôrin's was, and a weak-handed one cannot by any effort conceive such a subject.

[1] Translated in 3 vols. by Kumâro-jiva in 402–412, see Nanjô's Catalogue of the Chinese Tripitaka, No. 146.

PLATE 44.

LESPEDEZA BICOLOR.

BY KÔRIN.

FROM A PAINTING IN COLOURS ON THE SLIGHTLY WASHED GROUND OF A FAN-PAPER.

(Size of original, height 7⅝ inches, upper periphery 1 foot 10½ inches, lower 10⅛ inches.)

OWNED BY MR. KYÛEMON ÔZAWA, MUSASHI PROVINCE.

This picture represents two or three sprays of *hagi* (*lespedeza bicolor*) painted on a paper which is to be made into a folding-fan. It is rather a trifling thing to be classed among Kôrin's masterpieces, but there are many features about it that appeal strongly to us; in the brush-work and in the colour-scheme, for example. Some of the large works among the so-called "Kôrin's Productions," such as six-fold screens or two-fold screens painted in colours on a gold-paper ground, etc., that fairly dazzle our eyes, are by no means rare; yet our reason for not representing more of them, but selecting this little thing, is that most of those larger pieces are nothing more than fishes eyes, not real pearls like this one! Therefore, since we cannot find very many genuine Kôrin's at present, we must highly esteem such a gem as this, even though it is a small thing. Not only is the signature genuine, but the manner of representing the flowers, which are graceful in grouping and not at all conventional in treatment, convinces us that in this we have a truly meritorious work by Kôrin. The colouring is very beautiful, as usual. Comparing these flowers with the *hagi* on the small screens in "Flowers of the Four Seasons," belonging to the Iwasaki family (see Vol. I.), we find no difference at all. So this little fan-paper may be looked upon as an alchemist's stone by which to test others of Kôrin's works.

PLATE 45.

HERMIT CH'IN-KAO.

BY KÔRIN.

FROM A SLIGHTLY-COLOURED PAINTING ON PAPER, MOUNTED AS A *KAKEMONO*.

(Size of original, 4 feet by 1 foot 11 inches.)

OWNED BY MR. SHÔKICHI SAKAI, TÔKYÔ.

Ch'in-kao was a native of Ch'ao, China, who lived in the time of the Sung dynasty (960–1259). He was a skilful performer on the *koto* (a kind of harp). He was an adept in the use of magic, and went floating back and forth between Ch'i-chou (in Hsüan-hua-fu) and Cho-chün (in Shun-t'ien-fu) for over 200 years. Afterwards he went into the water, Cho-shui (in Cho-chün), and caught a young dragon. Before he went there, he promised his disciples to return on a certain day. When the time came for his arrival, his disciples purified themselves in preparation for receiving him. Hermit Ch'in-kao duly appeared at the appointed time, riding on the back of a carp, and remained one month, when he again disappeared into the water. This picture is based upon that myth, and represents Hermit Ch'in-kao emerging from the water. The same subject has been treated by Chinese and Japanese artists from time immemorial, but most of their pictures have a sameness in conception and treatment. This one, however, is quite different: its design shows a decided freshness of conception, and it is not at all constrained by the conventional idea which influenced the ancient painters. The treatment of the broken water from which the fish and its rider emerge is especially original and full of action. The folds of Ch'in-kao's clothing are indicated with bold, yet wonderfully graceful, strokes: we should like to enlarge at some length upon the mysterious art which is shown in these details, but we resist the temptation. We cannot, however, refrain from commenting upon the success of Kôrin's art in imparting so much action to the leaping carp. Yellow ochre is used for the ground of Ch'in-kao's clothing and the borders are drawn with broad stripes of ordinary blue. The water is treated with a light-blue colour. Although only these three colours are used, they are amply sufficient—when the supremely artistic and pleasingly unconventional arrangement of details is considered—to produce a result that is far more than satisfactory, and in this picture we have one of the best of Kôrin's works. It is said that this *kakemono* was considered such an excellent one that, when it was owned by Hôitsu—as it once was, he was so strongly attached to it that he kept it by him day and night to preserve it from harm.

PLATE 46.

PEONY.

BY KÔRIN.

FROM A PAINTING IN COLOURS ON PAPER, MOUNTED AS A *KAKEMONO*.

(Size of original, 2 feet 6½ inches by 11¼ inches.)

OWNED BY MR. SHÔKICHI SAKAI, TÔKYÔ.

This picture is executed with a very light touch. It shows just one spray of flowers and was done at a single sitting. As to the pigments; a little verdigris for the leaves, and a very small quantity of white-lead for the flowers, are all that were used. If we compare this picture with that owned by Mr. Masayoshi Katô, which is given in Volume I., also of a peony, we shall be prepared to admit that this is one of Kôrin's most excellent efforts; but it is very uncommon in the arrangement of details. The unusual and spirited brushwork gives us a style of treatment so far above the attainment of other, petty painters, that they cannot even dream of comparing their work with it.

PLATE 47.

RAGING WAVES.

BY KÔRIN.

FROM A PAINTING IN COLOURS ON A GOLD-PAPER GROUND, MOUNTED AS A TWO-LEAF SCREEN.

(Size of original, 4 feet 9⅝ inches by 5 feet 5⅛ inches.)

OWNED BY Mr. KINSHICHI BEPPU, TÔKYÔ.

It would seem that Kôrin rather rarely painted the scene of a mountain-range; but we find many pictures of waves and streams among his works. The best way to get a satisfatory glimpse at his excellent and uncommon genius is to study his reproductions of waves and water-scenes. Among his pictures of the latter, some are murmuring brooks, some are broad and flowing rivers, some are rippling wavelets, some are raging, rolling billows. Some of them have a tendency towards conventionalism; others are copied from Nature and are strictly true to Nature. If we examine them one after the other, we find that each picture is so different from all the others in its treatment that we should be almost led to suppose they were produced by different persons. All of these different moods and phases, however, represent the speciality of Kôrin himself, and there are so many changing scenes that we can but wonder at the varying movements of the brush when we look at them. Try to compare this picture with the waves or the stream in "Ceremony of Purification," belonging to the Sataké family: "Plum-trees," belonging to the Tsugaru family: "A Horseman," "Rocks and Surf," "Poling a Boat," among the fan-papers belonging to the Iwasaki family, all given in Volume I., and infinite satisfaction will be derived from studying the freedom of treatment, the rich variety in the brush-work, and the wonderful versatility of conception. This picture comes fairly near to being the portrayal of a real scene; but the lines of the waves have a mysterious peculiarity which no one can imitate. *Gunjô* is used for the body of the waves. The grain of this pigment is very coarse and it is exceedingly difficult to use it well, but Kôrin did so most skilfully. Possibly this picture shows us something that none but Kôrin could do: and truly it is a most estimable piece of work.

The design for the cover of this publication was taken from the present picture.

PLATES 47 & 48.

THE THIRTY-SIX POETS.

BY KÔRIN

FROM A PAINTING IN COLOURS ON PAPER, MOUNTED AS A TWO-LEAF SCREEN.

(Size of original, 5 feet 5⅝ inches by 5 feet 11⅝ inches.)

OWNED BY MARQUIS YOSHINARI SATAKÉ, TÔKYÔ.

These thirty-six persons are the poets selected by Kintô Fujiwara (who was the First Adviser of State in the time of Emperor Ichijô—987 to 1011) as being the most famous of all the poets and poetesses who had lived in this country from the 7th to the 10th century. Their names are: Kakinomotono Hitomaru, Kino Tsurayuki, Ôkôchi Mitsuné, Isé, Ôtomono Yakamochi, Yamabeno Akahito, Ariwarano Narihira, Sôjô Henjô, Sosei Hôshi, Kino Tomonori, Sarumaru Dayû, Onono Komachi, Fujiwarano Kanesuké, Fujiwarano Tomotada, Fujiwarano Atsutada, Fujiwarano Takamitsu, Minamotono Kintada, Mibu Tadaminé, Yoshiko Nyowô, Nakatomino Yorimoto, Fujiwarano Toshiyuki, Minamotono Shigeyuki, Minamotono Muneyuki, Minamotono Nobuaki, Fujiwarano Kiyomasa, Minamotono Shitagô, Fujiwarano Okikazé, Kiyoharano Motosuké, Sakanouyeno Korenori, Fujiwarano Yukioki, Kurando Sakon, Fujiwarano Nakabumi, Ônakatomino Yoshinobu, Mibu Tadami, Tairano Kanemori, Nakatsukasa.

All these poets were most estimable persons, whose verses have influence sufficient to make Heaven and Earth tremble, to suppress even devils, and to compel mercy from the merciless. Therefore, they have been a favourite subject with every artist from ancient times to the present, and we cannot count those who have painted their portraits. But most of the pictures are now merely past issues, and were absolutely controlled by the old rules of the Tosa school; there is no other picture of this comprehensive subject that is so good as the one we reproduce here, which is of superior excellence in conception, in arrangement, and in treatment.

The principal reason for the esteem in which Kôrin's pictures are held by all, is that in every one of them he displays more or less originality, even if the subject be merely a solitary flower or a single leaf; and such a picture as this, which has such an abundance of variety and is so unconventional in its conception and treatment, we can positively say, is rare even among Kôrin's works. Look at the picture! Thirty-five poets are grouped in the most amicable manner upon one canvas, and each one is made to display his own peculiar characteristic. There is one more poetess in the number, that is Princess Yoshiko, who is not among the others, as she is supposed to be behind the curtain which is drawn across the background and only the outlines of her form are to be traced faintly through it. This effective imagination is to be expected only from Kôrin's peculiar originality. The colours are rich in quality and pleasingly harmonized. The whole result is quite unconventional and we can truthfully say that this is an excellent piece of work.

PLATE 49, 50.

PURPLE IRIS.

BY KÔRIN.

FROM PAINTINGS IN COLOURS ON A GOLD-PAPER GROUND, MOUNTED AS A PAIR OF SIX-LEAF SCREENS.

(Size of original, each 4 feet 11½ inches by 11 feet 8½ inches.)

OWNED BY THE TEMPLE, NISHI-HONGWANJI, KYÔTO.

As we have often said, Kôrin was especially excellent in painting foliage and flowers. Among his pictures of the latter, the Iris is the favourite subject. This pair of screens shows us one of the largest works of this kind, and it is of superior excellence among his many Iris pictures. As is to be seen number of Iris plants, in full bloom, are depicted upon a background of gold, the only pigments used being *gunjô* and *rokushô*: but the exquisite taste displayed in combining the colours; the mysterious dexterity of the brush-work; and the brilliancy of the gold-leaf, produce an ensemble which fairly dazzles the eyes of the beholder.

Probably *gunjô* and *rokushô* are the most expensive pigments, and certainly they are the most difficult to use properly, because of their tendency to granulate on the palette and to crumble to powder after having been laid on the canvas; but these two peculiarly troublesome pigments are used here without a trace of hesitancy and so smoothly and beautifully are they washed on that we cannot find a rival to these pictures among all the works produced by artists of the old or the new schools, in the East or in the West. The wonderful effectiveness of these pictures will serve to show us why Kôrin is so highly esteemed as one of the greatest of our decorative artists.

PLATE 51.

PINE-TREE, BAMBOOS, AND PLUM-TREE.

BY KÔRIN.

FROM A PAINTING IN COLOURS ON *FUKUSA.*

(Size of original, 2 feet 5⅛ inches by 2 feet 4⅜ inches.)

OWNED BY MR. KYÛEMON ÔZAWA, MUSASHI PROVINCE.

A *fukusa* is a ceremonial cloth which is thrown over a package or a tray containing a gift or any article of some importance that is to be sent to another. This one is a painted design upon *rinzu*, a kind of figured satin, and perhaps was a bit of Kôrin's work done for a great family of his time. It represents only the conventional emblems of happiness and longevity, which it has been the custom to use since olden times. The design is very simple, but it furnishes an excellent example of the real merit of Kôrin's work; and not only that, but this *fukusa* is to be esteemed especially as being a good specimen of those in use during the luxurious time of Genroku (from the end of the 17th century to the beginning of the 18th). The nobility of the design and the light movement of the brush produce an effect which gives us a sensation that cannot be expressed. The colours are rather thin: the trunk and branches of the pine-tree are painted with yellow ochre; the green colour for the pine-needles and for the stamens and pistils of the plum-blossoms is toned down with a little gamboge. The rest of the colouring is done with thin or dense India-ink. When we compare this picture with the "Plum-trees" and "Flowers of the Four Seasons" (see Vol. I.), in which the colours are very thick, we feel as if this had been executed by another artist. The subtle movement of the brush plays over the surface in such a marvellous manner as to cause us to wonder at the mystic power of the hand that guided it.

PLATES 52, 53.

LADY'S ROBE (*KOSODÉ*).

BY KÔRIN.

FROM A TWILLED SILK GARMENT, ORNAMENTED WITH AUTUMNAL FOLIAGE AND FLOWERS IN COLOURS.

(Size of original, length 4 feet 10½ inches; half-breadth, from middle of back to end of sleeve, 1 foot 9½ inches; depth of sleeves, 1 foot 4¼ inches.)

OWNED BY THE IMPERIAL MUSEUM, TÔKYÔ.

The robe which is shown here, formerly belonged to the Fuyuki family, of Fukagawa, Tôkyô, and was carefully preserved by them until recently, when it was transferred to the Imperial Museum. The original name of the Fuyuki family was Ueda. One of the earliest known members of the family, Naotsugu, began life as a lumber merchant at Kayabachô, Nihonbashi, Yedo (now Tôkyô), and the business gradually prospered until, during the life of his son, Masachika, it had expanded to such proportions that eventually the head of the family became one of the merchant princes of Yedo; those whose names may be counted off on one's fingers. Business affairs often called Masachika to Kyôto, and he died there in the 16th year of Genroku (1703) at the age of fifty-one. His son, Masasato, succeeded to the business and became even wealthier than his father: he built a large villa at Mannenchô, Fukagawa, which subsequently became the principal home of the family when the old house in Kayabachô was destroyed by fire. The present Fuyukichô is the identical site of the old house.

Kôrin, having incurred the displeasure of the Kyôto authorities through what they deemed an unwonted display of extravagance, was banished from the city and went to Yedo, where, at the invitation of the Fuyuki family, he took up his residence in the villa at Mannenchô. During that time he worked assiduously at his art, and produced many beautiful examples of his mysterious skill for the gratification of his hosts; therefore, it is alleged that a number of Kôrin's precious works were preserved in the family until about the time of the Restoration (1868).

The exquisite robe which is here reproduced is one of those treasures, and it was probably painted for Masasato's wife. The studies which Kôrin made for the details of the representations of foliage and flowers, are likewise preserved in the Museum, together with the robe itself, and from these we can readily see that this beautiful work was not the result of caprice, but must have been designed most seriously and the details wrought out with earnest thought. The material is a twilled silk, upon which are painted small chrysanthemums, *lespedeza bicolor*, *platycodon grandiflorum*, etc., which are all autumnal grasses and flowers. The colours used are liquid-gold, white-lead, verdigris, etc. Kôrin's consummate skill is evinced in the perfect harmony of details; in the firm, true, light touch of the brush; and by the purity of the colour scheme: from all of these, we see at once that this furnishes on ideal example of the *kosodé* during the luxurious Genroku period. It is undoubtedly true that at the time when Kôrin painted this robe, the fashions of the whole country were tending towards extreme elegance; but while many rich merchants and wealthy families were trying to dress their ladies in beautiful fabrics and dainty robes, such as embroidered brocades, crapes, gauzes, etc., the wife of Masasato, who was dressed in twilled silk upon which the great Kôrin had displayed his mysterious ability, was more sumptuously apparalled than were those who wore garments that could not rival this robe.

We give the front and back of the garment in collotype, for the purpose of showing the whole lovely design; but in order that the beauty of the details may be fully appreciated we give, besides, the front of one sleeve in a coloured wood-cut, printed upon a piece of twilled silk, of the same material as the original, in order that the running, light touch of the brush and the effective handling of colours may be made quite clear. This combination will, we are sure, enable all persons to appreciate the elaborate and painstaking care which the artist bestowed upon the whole garment.

Of late years the name *kosodé* has been restricted to cotton-quilted silk clothing; but in the old days it was applied to the robes worn under the outside one, no matter whether they were of a single-thickness, doubled, or quilted: because, in those days, a long, flowing garment, called *uchi-aké*, was put on over the under robes, for the purpose of covering them. Necessarily, the sleeves of the *uchi-aké* were made very large, and those of the *kosodé* (garments worn under the *uchi-aké*) were narrowed a little: this is why we call this robe *kosodé*, literally: "Small Sleeves."

The *kosodé*, with such ornamentation as the one before us, was at former periods, generally worn at the time of some ceremony, or festival, or certain public rites (of course the *uchi-aké* was put over it). But inasmuch as the custom of wearing the *uchi-aké* has become obsolete, the name *kosodé* has come to be limited to quilted-silk garments only. At any rate the present robe is the best example of *kosodé* worn by ladies at the time of Genroku.

PLATE 54.

JURÔJIN (GOD OF LONGEVITY).

BY KÔRIN.

FROM A MONOCHROME PAINTING ON A PORCELAIN PLAQUE.

(Size of original, greatest diameter 10¾ inches, least 9½ inches, depth 1⅝ inches.)

OWNED BY VISCOUNT TAKACHIKA FUKUOKA, TÔKYÔ.

The sketch on this plaque represents Jurôjin, one of the Seven Gods of Happiness. During the time of Emperor Ché-tsung (reigned 1086–1100) of the Sung dynasty of China, there was an old man living in the capital city, whose height was only three feet; half of that was head, the rest, body and legs. His eyes were clear and bright, and he had a long, flowing beard. He did not wear rich garments: his clothing was made entirely of coarse material. He wandered about the city, practicing fortunetelling as a means of livelihood, and if anyone gave him money, he quickly spent it for drink. Ché-tsung called him to the private apartments of the Imperial Palace and asked him: "How old are you?" The old man answered: "I came from the south, and I am addicted to drink. If I become intoxicated, I talk too much!" Then Ché-tsung gave him liquor, and the old man swigged off nearly a gallon at a single draught: then he said; "I have often seen the Huang-ho running clear." Thereupon the Emperor made him welcome, and would have loved him; but the old man instantly disappeared: a soft wind blew and there was a pale light as if a white cloud were floating across the sky. Then the Emperor knew that his guest was the incarnation of the south polar star; he whom we call "Jurôjin." He painted the likeness of his strange visitor, and on the picture wrote a verse, the meaning of which is: "He had often seen the Huang-ho running clear; but when I asked his age, he disappeared." The river Huang-ho is famous for its turbidity, and has not been seen to run clear for thousands of years; still the old man said he had often seen it running clear, therefore the meaning of his speech was that his age was infinite, hence his knowledge of such a unique event.

This plaque itself was made by Kenzan, a younger brother of Kôrin. It is hexagonal, simulating the shape of a tortoise-shell. It has a white glaze, and on the back Kenzan wrote his name, but the picture on the face was painted by Kôrin, as is shown by his signature. He used a single black, lustrous pigment. The whole picture is very simple; yet while it is boldly done, it distinctly represents a gentle old man. The infinite loftiness of Kôrin's masterly hand is shown in every line upon the plaque, and to decorate Kenzan's plaque was worthy of such an artist.

PLATE 55.

KUANG-SHAN-KU.

BY KÔRIN.

FROM A MONOCHROME PAINTING ON A PORCELAIN PLAQUE.

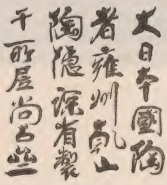
(Size of original, 8⅔ inches square, 1 inch high.)

OWNED BY THE IMPERIAL MUSEUM, TÔKYÔ.

Kuang-shan-ku, whose real name was T'ing-chien, was also known frequently by the nickname, Lu-chih, and often used the *nomme de plume*, Shan-ku. During the reign of Emperor Ying-tsung (reigned 1064 to 1067) of the Northern Sung dynasty of China, Shan-ku passed the examinations for promotion in the literati and became governor of several provinces. Being subsequently grievously maligned to the Emperor, he suffered punishment most unjustly and died in the 4th year of Ch'ung-ning (1105), possibly of a broken heart. Kao-tsung, an Emperor of the Southern Sung (reigned 1127 to 1162), remembered his former faithfulness and gave Shan-ku the posthumous name of Wén-chieh, with appropriate honours. During the Sung dynasty, which lasted several hundred years, the literary world was in a very flourishing state, and at that time there were many persons who achieved lasting fame by their attainments in all branches of literature; but among them all, Shan-ku is the one who received the title of the "Poet Saint."

The picture which we present here, it is said, represents Kuang-shan-ku in his later days; but we cannot say whether this is true or not. The picture probably owes its conception to the poem composed by Shan-ku, which may be expressed into the following words: "The pheasant sees her own solitary image reflected in a mirror and does not realize that it is only her own figure. She dances against the glass, but the image shows that there is but one dancer, not a pair. Two wild ducks are sleeping close together on the surface of a quiet river in Autumn: These two are the true consorts for all eternity!" Doubtless the painting was inspired by this poem. The touch of the brush is very simple, yet wonderfully bold; not only is there a certain piquancy about the taste displayed, but there are many points which we appreciate as being characteristic of Kôrin.

The plaque itself was made by Kenzan, the decoration being done by Kôrin. A white glaze is spread over all the surface, while for the picture and the writing, a thick black pigment is used. In general style, this plaque is quite the same as the tortoise-shaped plaque owned by Viscount Fukuoka, which is given before to this (see plate 54.). On the back of the plaque there is a legend, and from it we understand that the plaque was produced by Kenzan before he went to Yedo, while he was still living in Kyôto. The legend is to the following effect: "A Japanese potter, Kenzan made this in Shôkosai, Kyôto." This legend we reproduce here thus:



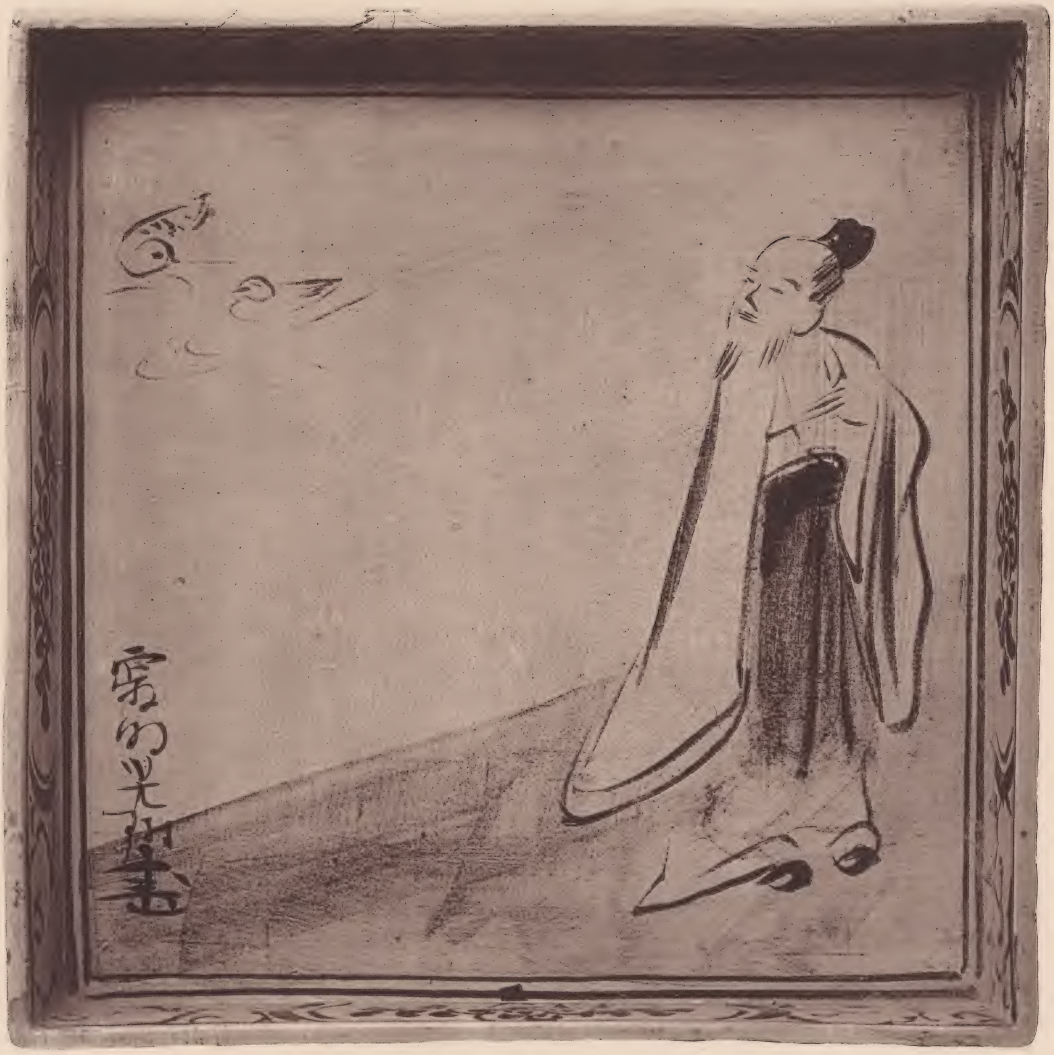


PLATE 56.

PORTRAIT OF NARIHIRA.

BY KÔRIN.

FROM THE DECORATION ON A LACQUERED *SUZURI-BAKO* (WRITING-BOX).

(Size of original, height of box 1½ inches, length of cover 10⅞ inches, breadth 7¾ inches.)

OWNED BY MR. REISAI SHIBATA, TÔKYÔ.

Ariwara no Narihira was, as we have mentioned in the first volume, the 5th son of Prince Aho who was himself a son of Emperor Heijô (reigned 806 to 809). Together with his brother, Yukihira, Narihira was given the family name of Ariwara. Narihira was appointed Chief of the Bureau of Imperial Stables, that is Master of Horse, and was afterwards promoted to be Commander-in-Chief of the "Left" Imperial Bodyguard. His full name and all his titles made such a mouthful that, for the sake of brevity, he was commonly called *Zaigo Chûjô*. (Ariwara was the family name bestowed upon him by the Emperor, and the ideograph for the first part, Ari, according to the Chinese manner of reading, is "Zai": *Go* means "fifth," to indicate that he was the fifth son—of Prince Aho: *Chûjô*, now meaning "Lieutenant-general," was an abbreviation of his military title). In course of time he became Vice-Governor of the two provinces, Sagami and Mino, in one jurisdiction, and, shortly after taking up the duties of that office he died, in the 4th year of Genkei (880) at the age of fifty-six. He was a handsome man, and not at all austere in his department, being of a lively disposition and very companionable and approachable. He was unusually clever in composing verses impromptu, and, long after his death, he was ranked as a brilliant one of the 36 Poets who are given precedence in our literature. Once, during a visit to Musashi province, he went to the Sumida river, in Yedo, and seeing a strange water-fowl asked a countryman the bird's name. The answer was, "Miyako-dori," *Japanese oyster-catcher*. Now, *Miyako* (literally, "Capital") was then the popular name for Kyôto, so when Narihira heard the name, a great wave of homesickness swept over him as he associated the bird's name with the memory of someone in Kyôto whom he loved dearly, and he at once extemporised a stanza which means: "If your name be truly the Miyako bird, then let me ask you if she whom I fondly love is still living in Miyako?" The people esteem this short poem as being one of the most excellent ever composed in our language.

Our picture reproduces only the cover of the writing-box, but we shall give a brief explanation of the decorations on the whole box. The design represents a folding-fan thrown across the top and sides of the cover and down on to the sides of the box itself: on this fan is painted the half-length portrait of Narihira. The whole surface of the box is black lacquer; the fan is done with liquid-gold; for the fan-sticks red laquer is used and the edges are touched with liquid-gold. The outlines of Narihira's face, his ear, eyes, nose, mouth, and hair, as well as those of his cap, are executed in the same manner as the outlines of the waves on the *Sumi-no-yé* writing-box (see plates 60,61.); that is in the so-called *kuroji-uwaé*: over the black lacquer ground liquid-gold is washed on, leaving the lines of the ground to appear as stated, and while the lines are not traced with a pencil, as in the usual way, yet the firm, powerful handling of the brush makes them wonderfully effective. This method of treatment is a speciality of our Kôrin, and we must esteem this picture for this reason, together for the excellent design which it presents to us. The late Zeshin (who died in the 24th year of Meiji, 1891, at the age of eighty-five), father of Mr. Reisai Shibata, the owner of this writing-box, was an artist as well as a decorator on lacquer. He had the honour of being appointed a member of the Imperial Household as one of a staff of those who were competent to be of service in matters relating to the Polite Arts, on which subjects he was recognised as an authority. He admired and loved this box, declaring that such a superior specimen of *kuroji-uwaé* could be produced by no one but Kôrin. This praise is not a light speech, but it is well-merited praise that is perfectly true.

PLATE 57.

YATSU-HASHI.

BY KÔRIN.

FROM THE DECORATIONS UPON A LACQUERED SUZURI-BAKO AND STATIONERY-BOX COMBINED.

(Size of original, height 5⅓ inches, length 10¾ inches, breadth 7¾ inches.)

OW ED BY THE IMPERIAL MUSEUM, TÔKYÔ.

As we have mentioned in the description of the "Old Foot-bridge and Iris" (see Vol. I.), when Ariwara no Narihira passed the place called Yatsu-hashi, in Mikawa province, on his way to Azuma a long time ago, the water of a certain marsh ran off in every direction and formed eight ditches, each one crossed by its own bridge, *Yatsu-hashi*, literally, "Eight Bridges." In these streams, many iris put forth their beautiful blossoms, almost hiding the surface of the water and presenting a grand sight. This incident is narrated in *Isé Monogatari;* and the design of this box is taken from it, hence the box is called *Yatsu-hashi Suzuri-bako* ("Eight Bridge Writing-box"), and it is one of the famous representative pieces of the Applied Fine Arts of Genroku era. This particular case differs from the general rule, in that it is double: the upper part is shallow and is the writing-box proper; while the lower part is deeper and serves as a receptacle for stationery. The whole surface of the box is black lacquer, upon which the stems and leaves of the iris are drawn with liquid-gold; mother-of-pearl is inlaid to represent the flowers; and lead is used for the bridges. Upon the whole of the inside, waves are painted with liquid-gold. We cannot but wonder at the free and skilful manner in which these difficult and crumbling materials are handled. There is every good reason for esteeming Kôrin for his dexterity in painting and for recognizing him as an inspiring model for all succeeding generations of artists: but not only that, his ability as a decorator of lacquer-work is equally entitled to appreciation and praise.

PLATES 58, 59.

NO-NO-MIYA.

BY KÔRIN.

FROM THE DECORATIONS UPON A LACQUERED *SUZURI-BAKO.*

(Size of original, length of box 8⅓ inches, breadth 7⅞ inches.)

OWNED BY MR. MASAYOSHI KATÔ, TÔKYÔ.

In olden times, in every generation of the Imperial family, when a crown prince succeeded to the throne, it was the custom to choose certain maiden princesses and send them to the Imperial Shrine in Isé and to the Kamo Shrine of Kyôto, to perform religious services. These princesses were called *Itsuki-no-miko* which is somewhat equivalent to "Vestal Virgins," and their residences were called *Itsuki-no-miya;* but this name was usually applied specifically to their residence in Isé, that at Kamo, Kyôto, being generally called *Itsuki-no-in.* No-no-miya is the place where these princesses lived for ceremonial purification before they started on their journey to the Imperial Shrine of Isé. It is in a bamboo grove, north-east of the temple, Tenryûji, at Saga, a village about 6 miles west of Kyôto. Its *tori-i* (ceremonial gateway) of rough, black wood stands in front of the premises, which are enclosed by a rough wooden fence of natural branches: both *tori-i* and fence are constructed after designs which were handed down from ancient times. In one of the old, serious variety of the operatic performances styled *Nô,* there are songs called *Utai,* one of which is to the following effect: "I came here [No-no-miya] and saw a black *tori-i* and the old-fashioned fence; the appearance is like that of ancient times, etc."

The design on this writing-box represents No-no-miya. From its cover round to its back, the design shows the old *tori-i, cleyera japonica* and the curious fence (see First plate). The inside of the box shows autumn grasses and flowers of the surrounding fields, appropriate to the subject (see Second plate).

We shall now explain the use of materials employed in the decorations. The whole under surface of the box is a smooth gold-lacquer ground. The *tori-i,* trunks and branches of *cleyera japonica,* and the fence, are done with lead, while the leaves of *cleyera japonica* are inlaid with mother-of-pearl. The stems of the *lespedeza bicolor, platycodon grandiflorum, patrinia scabiosaefolia,* and wild chrysanthemum, are done with gold-lacquer and every leaf is of gold-lacquer mixed with lead here and there. The leaves and twigs of the white chrysanthemums are lead. Some of the stalks of the flowering grass are of lead, and some, tin. All the flowers of the *platycodon grandiflorum,* and the wild and white chrysanthemums, are inlaid with mother-of-pearl, which is also used for some of the leaves of the *lespedeza bicolor.* There is no necessity for speaking of the fresh and lofty originality of the design; the patterns are antique and refined. We seldom see the skill of such a master-hand displayed in work wherein lead, tin, and mother-of-pearl are applied so freely. Kôrin did not achieve this beautiful effect, as the result of laboured effort, but every detail came spontaneously from his wonderfully fertile, marvellously imaginative mind. This is one of the special characteristics of his skill, and is something which even Kôyetsu could not easily attain. Probably this writing-box is the supreme effort of Kôrin's life, in works of this kind, and truly it is something to be treated with honour and respect.

PLATES 60, 61.

SUMI-NO-YÉ.

BY KÔRIN.

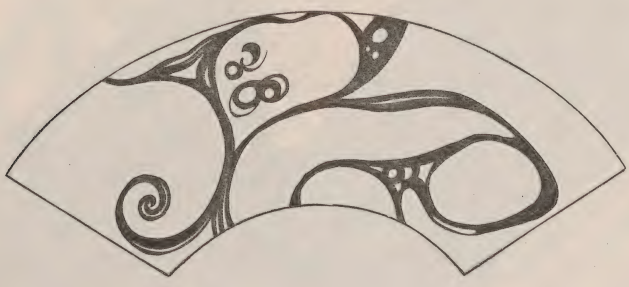
FROM THE DECORATIONS UPON A LACQUERED *SUZURI-BAKO.*

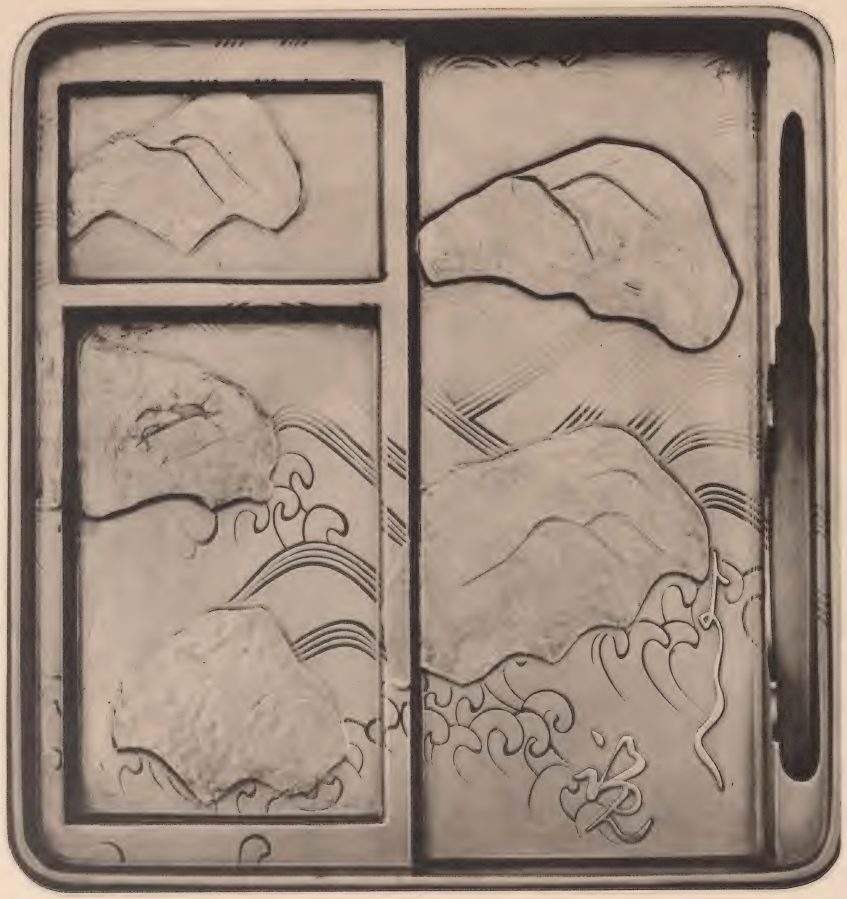
(Size of original, dimensions of cover, length 9 ⅔ inches, breadth 9 inches.)

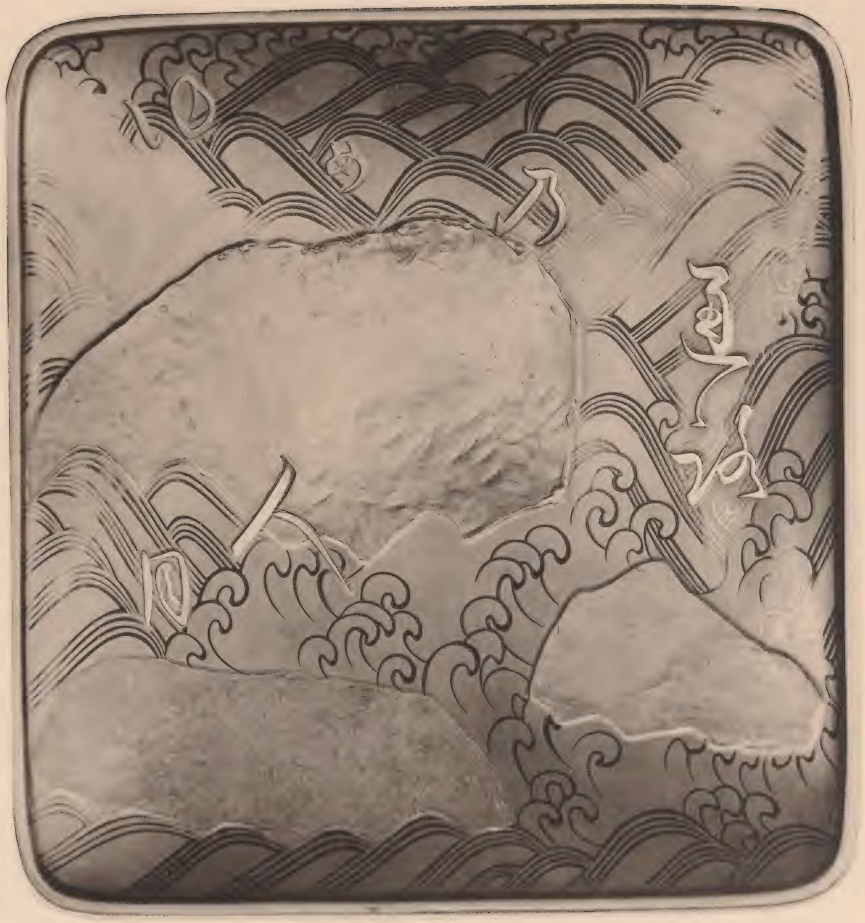
OWNED BY BARON YANOSUKÉ IWASAKI, TÔKYÔ.

The motive for the decoration on the writing-box which we represent here is a famous love-song, by Ason Toshiyuki Fujiwara (died in 907, or, some say, in 902). The title of the poem is *Sumi-no-yé*, the ancient name of Sumiyoshi Bay, a famous place in the province of Settsu, near Ôsaka. The consort of Emperor Uda (reigned 889–897) once held a meeting at which many poets competed in friendly rivalry to show their skill in impromptu versification. Toshiyuki took for his theme the Waves of Sumi-no-yé Bay, and sang of a lover who is so anxious to shield the reputation of his mistress that he declares he must avoid the eyes of men, even when he visits her in dreams: the point lying, as usual, in the clever, but untranslatable play upon words.

The writing-box shows the conventional design of waves, but elaborated with Kôrin's own particular individuality. The first picture shows the outside—that is the top of the cover and the bottom of the box itself: the second picture represents the inside of the cover and of the box. The cover is very much crowned. Over the entire surface, the wave design is done with liquid-gold; the patches of beach, here and there visible, are done with lead; and the words of the poem are in silver, in high relief. Of the words necessary to the complete poem, *kishi*, 岸 and *nami*, 波 (literally, "beach" and "waves") are omitted, because the thought of them is suggested by the picture itself, and the whole design forms a very pretty rebus, making us readily think of the tumbling breakers on the shores of the Bay of Sumi-no-yé. Such a poetical and artistic conception cannot be formed by the ordinary designer, to whom, also, this mode of using lead and silver is something quite unattainable. These are points which relate to Kôrin's skill, but we should especially notice the manner of treating the waves. The curved outlines are not done with fine brush-strokes, as might be imagined at the first glance; but, after the black-lacquer ground was prepared, the liquid-gold was washed on with broad strokes, leaving the outlines of the waves to show in the ground of black-lacquer: this requires such power, freedom, and ability as are found in but very few, and only in the most consummate artists. This manner of using gold on lacquer, is called *kuroji-uwayé*. The whole thing, arrangement and treatment, are within reach of only such a hand as Kôrin's, and the ordinary lacquerer can by no possibility do such a thing. On the cover of the packing-case for this box, there are written some words which mean: "Imitation of Kôyetsu's Writing-box treasured at Taikyo-an, Takagaminé, Kyôto, Hokkyô Kôrin." This informs us that this is imitated, and not an original conception; but we know this also from the style of the few written characters, which clearly betray Kôyetsu's style. So this picture is not, of course, Kôrin's original creation; yet when we look at the free use he has made of the borrowed material and the skill displayed in treating the details, we can justly give to Kôrin's work the praise that it is distinctly higher than the model. From this and other examples we see that it is not an accident that Kôrin's name overshadows Kôyetsu's in this gold and silver lacquer.







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